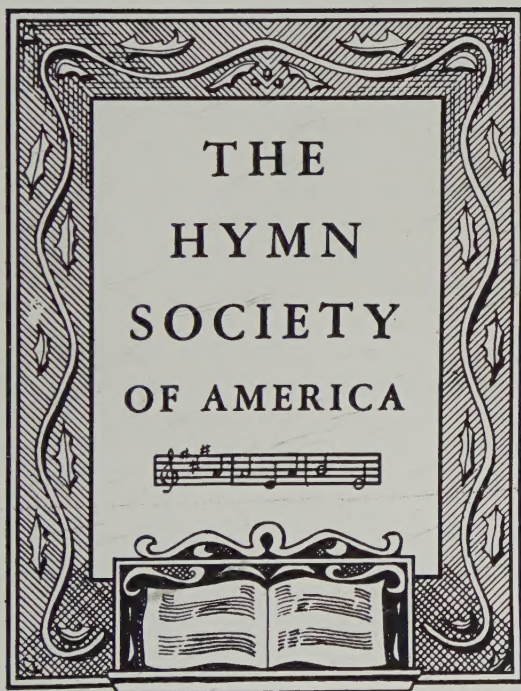


The Hymn

JANUARY 1953



Volume 4

Number 1

The President's Message

I want here to express thanks to the members of the Society who have responded to the appeal for the Advance Fund. Their contributions are most welcome, and the generous sentiments which accompanied many of them are deeply appreciated. These members are the vanguard of those who want to see the Society go forward vigorously, and are willing to give money that this may be possible.

Up to going to press, the Advance Fund has received \$1124.00 from 114 contributors. It is gratifying to note that about half the contributions have been five dollars or more. It is equally gratifying to realize that half have been under five dollars including many dollar gifts. The Fund thus represents a cross section of the Society with interest not limited to any one group.

The Fund has already been put to work. Modest initial appropriations have been made by the Executive Committee for the Tune Index and for development of Society chapters in various communities over the country. The editorial work on the ten new Bible hymns has been completed; and soon this valuable contribution to our contemporary hymnody will be available, thanks to the Advance Fund.

The contributions thus far have come from about one-thirteenth of the membership of the Society. How easily we could go over the top if the other twelve-thirteenths also contributed!

—DEANE EDWARDS

The Hymn Society of Great Britain

Members of The Hymn Society who may desire membership in our sister Society are invited to contact the treasurer of The Hymn Society of America, Miss Edith Holden, Rock Ridge, Greenwich, Connecticut. Membership is \$1.05 for one year, and checks in that amount should be sent to Miss Holden for forwarding to the other Society.

The Hymn

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Editor's Column

HYMN DRAMAS

Hymn stories have always constituted a source of programs for Church women's groups, youth programs, and for music clubs. There is frequently a dramatic, though not always true, legend which accompanies the writing of a hymn or the composing of a tune for some beloved song of the Church. With the increasingly astute scholarship on the part of hymnologists, many of the pious but inaccurate myths have been laid to a well-deserved rest.

However, this does not minimize the educational or devotional advantages to be gained through carefully worked out dramatizations of hymn writing and composing. Such material, well presented, will ultimately be of great inspiration to the audience as well as those who participate.

Source materials are not plentiful, though the Reverend Ernest Emurian has at least two volumes of dramatized hymn stories; their worth seems to be attested in the widespread use of them by Church groups.

The emergence of Television as a fact of American life and experience brings with it a potential medium for spreading the history and background of hymns to a widespread audience of all ages. The fact that the National Council of Churches has a department of Radio and TV, ably headed by Arthur Austin, is in itself a challenge for some hymn lovers with real writing ability to prepare scripts which would make good program material.

Members of The Hymn Society might write to local stations or to the major networks suggesting that such features be presented. There will undoubtedly continue to be a call for noncommercial programs for the public interest which will be available on the various networks. The Hymn Society of America has always sought to be in the vanguard of progress, and here is a challenge offered by the times in which we live.



THE BIBLE HYMNS

In the very near future the nine additional "Bible Hymns," selected by the Bible Hymn Committee of the Society, will be printed and available for purchase.

Some Aspects of Welsh Hymnody

ROBERT R. WILLIAMS

THE COMPILERS OF the *Handbook to the Hymnal* published by the Presbyterian Board of Christian Education in 1935 write concerning the original source of Welsh hymnody what evidently is an amusing parody:

The recovery of Welsh hymns and tunes is due to Folk-Song Societies, to the National Council of Music in Wales, and to many hymn writers and organists.

The great hymns of the eighteenth century Revival were never lost and therefore there was no need for their recovery. Ever since their first appearance, they have been cherished as a sacred trust by the Church and have exerted a greater influence than anything else in keeping alive the evangelical ardor that produced them.

Besides being a means of worship and soul culture, Welsh hymnody serves the theologian as a compendium of the doctrines held by Pantycelyn, (1717-1791), the leading hymnodist of the Welsh Calvinistic Methodists, the poet who has transmitted to posterity the spirit and the feeling as well as the theology of the movement "which beyond any other has made the Welsh people what they are today." (Wyn Griffith, *The Welsh*, p. 20)

The language barrier has prevented this special and really unique contribution to the Christian Church from becoming known outside of its peculiar setting. As many as thirteen hymn tunes are included in the present *Hymnal* of the Presbyterian Church in the U. S. A. With the exception of Pantycelyn's "Guide me, O Thou Great Jehovah," none of the hymns which inspired the creation of these tunes are in the selection. This writer who has translated a large number of them is rather doubtful whether their English form would make a general appeal because of the prevalent lack of interest in Christian doctrine and especially in the Scripture as the source of the expressions which so fitly convey the experience of Christ. Of the 6000 hymns Charles Wesley composed, not more than sixty are now incorporated in the Methodist Hymnal. Only one in a hundred has been retained in the fold. In comparison, one out of every three of the hymns of Pantycelyn is still in use among the Welsh churches.

Welsh hymnody has undergone a process of secularization and it has also been assigned a high degree of inspiration. Both secularization, that is, the use of hymns in secular gatherings and for secular purposes, and the religious inspiration attributed to Welsh

hymns, have been extremely important in their history. The process of secularization was gradual, for the people as a whole did not immediately exchange the old national folk-songs for the hymns of the Church. Neither did the Revivalists regard their work at the time, as if it possessed the inspiration usually attributed to the Bible. The growth of the two aspects about to be described was not by sudden change but by evolution.

As a matter of fact, the secularizing process was the outcome of the puritanical character of the Calvinist Methodist movement. The seriousness with which the converts accepted their way of salvation spelt the doom of the old folk-songs, a heritage handed down from the past. How old some of them were is a matter of conjecture. The troubadour of medieval times and the wandering minstrel of later years were wont to entertain the nobility with harp and song. Their musical descendants in the eighteenth century were mercilessly abandoned and ostracized as the Revival changed the attitude of the people to every form of levity. The hymnodists, who were in part responsible for the change in mood and behavior, never suspected that many of their compositions in the course of time would fill the vacuum left by the rejected folk-song. The Revival sublimated the love of song that is inherent in the Welshman's heart. Many centuries have confirmed the contention that "Wales is a Sea of Song" (*Môr o gân yw Cymru i gyd*) and the sound of this "sea" became more intensified and stronger as the people under the inspiration of the Revival began to sing of "the blood which flowed from Calvary's cross."

Today whenever they congregate in small or large groups, on the football field or during the meetings of the National Eisteddfod, the hymns of the Church are sung with fervor to popular tunes such as CWM RHONDDA, ABERYSTWYTH and CRUGYBAR.

The *Caernarvon and Denbigh Herald* in its weekly issue for November 1, 1951, reported that at a mass gathering of about 3000 people which filled Castle Square, Caernarvon, for the purpose of congratulating the newly elected Labor Member of Parliament, several hymns were sung by the crowd at the request of the Parliamentarian, passengers in a number of buses waiting to depart for the country joining in what was described as a profoundly moving performance.

At funerals, where both saints and sinners meet, dead or alive, one of the Church's hymns is the popular requiem:

Unnumbered host of wonders

Will come at break of day,

When all from sore afflictions
 Shall stand in life's array:
 All dressed in white apparel,
 And in their gazing eyes,
 The splendor of Christ's glory,
 As from the tomb they rise.

("Bydd Myrdd o Ryfeddodau." All translations
 appearing in this article are by the author.)

Even in certain parts of the States at the present time, this hymn is sung by the graveside at Welsh funerals.

One reason for the popularity of the hymns on secular occasions is the fact that some of them follow the literary pattern used by the old poets. A Welshman readily responds to what sounds appealing. Certain pleasing sound effects are found in abundance in the original. The hymnodist is not satisfied with a rhyme at the end of a sentence; often the rhyme-sound is carried to the middle of the sentence which immediately follows as in the hymn

O God, grant me Thy *grace*,
 And peace of heavenly *rays*,
 Sustain my soul ere death may (call),
 My sins and (all) *erase*;
 With Thee, my (King), the vale will (bring)
 No (sting) in death's *domain*;
 In Thine own (hand), I'll safely (stand)
 Within the (land), so pure and (grand),
 Beyond each (brand) of *pain*.

("O Dduw, rho im dy hedd," Evan Evans, 1795-1855)

There are twenty-four literary patterns in Welsh poetry, besides the free meter, all governed by strict rules, the aim of which is to produce the most harmonious sound effects by a repetition and interchange of consonants, by varying the vowels to guard against monotony, and by close rhyming. Some of the older hymnodists are particularly fond of one of these literary moulds which may be called for lack of a better name, "Cross-Accented-Rhyming" (Cynghanedd Sain). An English illustration of my own composition follows, reproducing the pattern of the original language.

Through tender cARE, His (sh)ARE is also (sh)own;
 And from abOVE, comes (l)OVE from Him a(l)one;
 His grace attAINS and (g)AINS for our (G)od
 His final AIM to (cl)AIM us from the (cl)od.

The Psalm Meter which is used extensively also has its peculiar form. The last rhyme in the first and third lines are repeated usually in the middle of the second and fourth respectively.

The Rev. Edmund Prys, (1544-1623), is the master of this form of composition. The whole of the Hebrew Psalter was set by him in this pattern. It is claimed his transposition excels that of English and Scot contemporaries who were greatly indebted to Marot, the French writer. Should this assumption of superiority be questioned, the fact remains that Welsh like Hebrew has a wide range of religious expressions and many associates which rhyme with such important words as "God," "Christ," and "cross." The following rendition of two stanzas of his hymn on the 23rd Psalm is far from doing justice to the original because of the literary form used by him.

The Lord, my Shepherd, kindly *One*,
Will *shun* my hunger never;
Luxuriant field is where I *lie*,
Nigh streams slow-running ever.

My soul He fosters and shall *guide*,
Where *bide* straight paths victorious;
For His great name and glory *too*,
He keeps me *true* and glorious.

This use made by the hymnodists of the meters created by the old masters is another instance of the genius of the Church. Secular terminology and literary patterns were adopted by it for its own ends.

Many of Pantycelyn's hymns have become an attraction whenever and wherever the people gather and none has ever considered this secularizing process as a sacrilege. His "Beth sydd i mi yn y byd" sung to ABERYSTWYTH is as popular as the Welsh National Anthem and as well-known. At important public functions, the following hymn of his is commonly sung:

Ride in triumph, mighty Jesus,
Gird Thy sword around Thy waist;
Neither can the earth resist Thee,
Nor can Hades, dark, unchaste;
Thy great name is so majestic,
Every foe retreats away;
All creation fears Thy presence,
Come, Thou, therefore, soon to stay.
(*"Marchog, Iesu, yn llwyddiannus"*)

Another hymn by John Williams, also of the eighteenth century, is known to all in and out of the Church.

A sound of trumpet! Who is calling?
Zion's King invites at last!

Who are those so highly honored?

Every one to His repast!

Come ye prodigals and sinners,

Leave the empty husks alone;

God's clear voice I hear calling,

At this moment from His throne.

("Beth Yw'r Utgorn")

Far more important than the use of hymns in secular scenes is the process which guaranteed for the hymns of the Revival an inspiration equal to that of the Bible. None ever formulated a theory or doctrine to that effect but actually the hymn writers, especially Pantycelyn and Ann Griffiths, were regarded as being as truly inspired as the Hebrew Psalmists. At the week-night Society, the "testimony" or "experience" (profiad) could be expressed by the help of a verse from the Bible or from the Hymnody. The minister always gave the worshiper the privilege of expressing his experience of Christ by means of either for both were accepted as possessing a similar inspiration. At a test in the Presbytery or Association, if a ministerial candidate could quote Pantycelyn or Ann Griffiths on the leading doctrines of the Church, his orthodoxy would stand unchallenged. The Hymnody needed no commentary for it represented the great truths in a manner understood of practically all.

One reason for this high esteem is the fact that so many of the hymns are paraphrases of Scriptural verses and truths. The following hymn of Ann Griffiths, (1776-1805), the greatest hymnodist of the second period, illustrates how closely some of the writers kept to the Bible.

Were my head a spring of water, (*Jer. 9:1*)

I would weep all day and night,

Because Zion, with its banners, (*Song of Songs 6:4*)

In the struggle has no might;

O reveal to us the strongholds, (*Ex. 33:21*)

Its protection against loss—

Promises without conditions, (*Hebrews 6:17*)

Based by God upon the cross.

In addition to incorporating specific biblical ideas and modes of expression, life is interpreted as a pilgrimage corresponding to the experience of the Israelites as they journeyed through the wilderness towards Canaan. The only hymn of Pantycelyn in use by the English churches, namely, "Guide me, O Thou Great Jehovah," accepts this conception of life as a pilgrimage, and practically all of its metaphors are from the original biblical setting

which is very obvious. In the familiar version found in many hymnals the three stanzas begin as follows:

1. Guide me, O Thou great Jehovah,
Pilgrim through this barren land;

2. Open now the crystal fountain,
Whence the healing stream doth flow;

3. When I tread the verge of Jordan,
Bid my anxious fears subside;

The first stanza was translated by Peter Williams, excommunicated by the Calvinist Methodists for his Sabellianism, the other two, by Pantycelyn. The English version is not really a translation but a composition made up from the most telling phrases and expressions of five stanzas of which the following is the present writer's rendition of the three stanzas given above. (They are 1, 2 and 4 in the original.)

Guide me, Lord, to tread the desert,
This frail pilgrim midst the gloom;
Without life or strength or power,
As one living in a tomb:
God Almighty
He alone can lead along.

Through the night, grant fiery pillars,
Cloudy pillars through the day;
Hold me when I meet temptation,
As I sojourn on the way:
Heavenly manna
Give that I may never fail.

When I wade across the Jordan —
Death with all its cruel might —
Thou Thyself didst face its surges,
Why should I succumb with fright?
Triumph, triumph,
Make me shout within its flow.

Modern writers have felt the influence of the pilgrim theme. Dr. Moelwyn Hughes, in a most popular hymn answering the Psalmist's question "Who will bring us to the City?" follows the idea so common among the older writers. The fourth stanza reads thus:

Christ will bring us to the City:
Desert wanderings soon will cease:
We shall sing the lasting anthem,
Praise for conquest and release:

God's salvation
Walls the City all around.

("Pwy a'm dŵg i'r ddinas gadarn")

Following Pantycelyn's treatment of the Jordan motive, the best-known hymn on this theme is that of Evan Evans, (1795-1855), the greatest hymnodist the Anglican Church produced after Edmund Prys, the Archdeacon of Merioneth. This hymn is sung to MOAB, one of the five greatest hymn tunes ever composed, in the opinion of Sir Henry Hadow and Sir Richard Terry, two leading Church musicians. The original words which inspired Ieuan Gwyllt, its composer, are as follows:

Deep Jordan's banks I tread,
Lingering, longing,
Yet long to cross ahead
Of storms appearing;
O that I could o'ercome
Its angry swell and foam,
And soar to Canaan's home,
Midst throngs endearing.

("Ar lan Iorddonen ddofn," stanza 1)

If these Welsh hymnodists found in the Hebrew pilgrimage through the wilderness a parable of their own, they also found the secret of God's Tabernacle and Holy of Holies, in His love as revealed in Christ. His death becomes the means of escape from doom and final destruction. Pantycelyn writes thus:

My transgressions weigh as mountains,
And they ever multiply:
Countless as the morning dew-drops,
Countless as the stars on high:
Jesus' suffering
Has the power to cleanse my sin.

Finally after the soul's pilgrimage and redemption, comes the day of triumph.

My whole life is dawning splendor,
I'm revived by break of day;
I shall wait till come the morning,
Come it will without delay:
Hasten, hasten,
To reveal my destined home.

The hymns of Pantycelyn, as we read in Julian's *Dictionary of Hymnology*, "did more than anything else to rouse the people and create a taste for reading in all parts of Wales." ("Welsh Hymnody," p. 1251) The Welsh nation was reborn by means of a Revival, the unique contribution of which, was its immortal hymns.

Words by
Isaac Watts
(1674-1748)

Aylesbury

(ÆOLIAN MODE)
S.M.

Melody from 'Hesperian Harp' (1846)

Harmonized by Louise McAllister

The Lord my shep-herd is, I

shall be well supplied; Since He is mine and

I am His What can I want be-side?

How To Harmonize Modal Folk Tunes

LOUISE MCALLISTER

NOWADAYS THERE IS a growing interest in the folk hymns which are still being sung by thousands of persons in both rural and urban communities in the South. The shape-note hymnals of the early and middle nineteenth century preserved many uniquely beautiful tunes—Anglo-American folk songs, ballads and country dances. Many of these melodies are in the old modes which antedated our major and minor modes. The most usual of these modes can be formed on the white keys of the piano: D to D is Dorian; E to E, Phrygian; F to F, Lydian; G to G, Mixolydian; A to A, Aeolian; and C to C, Ionian (like the major scale).

The Lord my Shepherd is,
I shall be well supplied;
Since He is mine and I am His,
What can I want beside?

He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

If e'er I go astray,
He doth my soul reclaim,
And guides me in His own right way,
For His most holy name.

While He affords His aid
I cannot yield to fear;
Tho' I should walk through death's dark shade,
My Shepherd's with me there.

Amid surrounding foes
Thou dost my table spread;
My cup with blessings overflows,
And joy exalts my head.

The bounties of Thy love
Shall crown my following days;
Nor from Thy house will I remove
Nor cease to speak Thy praise.

—ISAAC WATTS (1674-1748)

In the introduction to his collection *Twelve Folk Hymns*, (J. Fischer & Bro., N. Y., 1934) John Powell has written:

" . . . It is immediately evident that the half-tone steps which come between the third and fourth and the seventh and eighth degrees of the major scale, vary in position in each of these modes. The resulting unexpectedness of the intervals and emphasis on unusual degrees of the scale, give these modal tunes their unparalleled charm and surprising originality."

Further on he states:

"The problem of finding appropriate harmonizations for these modal tunes . . . is not easy of solution. The very qualities that give these tunes their peculiar beauty increase the difficulty. For these melodies come to us from a time when harmony was non-existent. Melody was the whole of music. . . And thus it is that tunes arising under such conditions would as sheer melody tend to be more vigorous, more poignant and more highly organized than those developed in a period in which music relied largely upon polyphonic interest, harmonic colour and the glamor of modulation and enharmonic iridescence."

The difficulties of harmonizing modal tunes have always been great; some musicians at first simply altered the melody by raising or lowering tones to conform to the nearest major or minor key. Another method used is as follows: in the Phrygian mode, for example, the harmonizer uses the final tone of the melody as the

Do I not love Thee, O my Lord?

Behold my heart and see;
And turn each cursed idol out
That dares to rival Thee.

Do not I love Thee from my soul?

Then let me nothing love;
Dead be my heart to every joy,
When Jesus cannot move.

Is not Thy name melodious still

To mine attentive ear?
Doth not each pulse with pleasure bound
My Saviour's voice to hear?

Thou know'st I love Thee, dearest Lord,

But Oh I long to soar
Far from the sphere of mortal joys,
And learn to love Thee more.

—PHILIP DODDRIDGE (1702-1751)

Words by
Philip Doddridge
(1702-1751)

Detroit

(ÆOLIAN MODE)
C. M.

Melody from 'Southern Harmony' (1854)

Harmonized by Louise McAllister

Do not I love Thee, O my Lord? Be-

The first system of musical notation for the hymn 'Detroit'. It consists of a treble and bass staff in G major (one sharp) and 3/2 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'Do not I love Thee, O my Lord? Be-' are written below the notes.

hold my heart and see; And turn each curs-ed i- dol

The second system of musical notation. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics 'hold my heart and see; And turn each curs-ed i- dol' are written below the notes.

out That dares to ri-val Thee.

The third system of musical notation, concluding the hymn. The melody ends with a double bar line in the treble staff, and the bass staff continues with a final chord. The lyrics 'out That dares to ri-val Thee.' are written below the notes.

third of a major tonality rather than the tonic of the Phrygian mode. The tune associated with "The First Noel" is an example of this. Or, occasionally, the Mixolydian tonic is looked upon as the fifth of the major mode, as in "Soldiers of the Cross, Arise" ("Scots Wha Hae"). And in a recent publication a composer used the Dorian tonic as the second of the major key, ending the piece on the dominant seventh chord!

Other harmonizers of modal folk tunes have used chords from neighboring major and minor keys, leaping hastily from one tonality to another as the progress of the melody left them "out on a limb." Others have used lush sevenths and altered chords, but the all-important melody is frequently lost in the crowd. The settings in the old shape-note hymnals kept more closely to the modes, but their empty fifths and ineffective cadences are not satisfying to the modern musical ear.

'Twas on that dark and doleful night,
When pow'rs of earth and hell arose
Against the Son of God's delight,
And friends betray'd Him to His foes.

Before the mournful scene began,
He took the bread and blest and brake;
What love through all His actions ran,
What wondrous words of love He spake!

"This is my body, broke for sin,
Receive and eat the living food;"
Then took the cup and bless'd the wine—
" 'Tis the new cov'nant in my blood."

"Do this," He cried, "till time shall end,
In mem'ry of your dying Friend;
Meet at my table and record
The love of your departed Lord."

Jesus, Thy feast we celebrate,
We show Thy death, we sing Thy name,
Till Thou return, and we shall eat
The marriage supper of the Lamb.

—ISAAC WATTS (1674-1748)

Note: "dreadful" may be substituted for "doleful" in the first line, and "loving" for "mournful" in the first line of the second stanza.

Bourbon

Words by
Isaac Watts
(1674-1748)

(ÆOLIAN MODE)
L. M.

Melody from 'Hesperian Harp' (1848)
Harmonized by Louise McAllister

'Twas on that dark and dreadful night, When

The first system of musical notation for the hymn 'Bourbon'. It consists of a treble and bass staff in 3/2 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'Twas on that dark and dreadful night, When' are written below the treble staff.

pow'rs of earth and hell a-rose A- gainst the Son of

The second system of musical notation. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics 'pow'rs of earth and hell a-rose A- gainst the Son of' are written below the treble staff.

God's delight, And friends be tray'd Him to his foes.

The third system of musical notation, concluding the hymn. The melody ends with a double bar line in the treble staff, and the bass staff also concludes with a double bar line. The lyrics 'God's delight, And friends be tray'd Him to his foes.' are written below the treble staff.

It was Cecil Sharp who succeeded, where others had failed, in working out a satisfactory way to harmonize modal melody. (See his *English Folk Song: Some Conclusions*. London: Novello, 1907). He used the triads belonging to the mode when harmonizing a melody in that mode. The characteristic cadences which grow out of the modes sound strange to ears expecting the V-I cadence. It is as though, perhaps, they needed another chord to make them sound complete. But with repetition they have come to have a beauty all their own. Note the VII-i cadence (last two chords of AYLESBURY) and the III-i cadence (second complete measure of BOURBON). Sharp also avoided modulation, even with the character of folk tunes, which rarely modulate, even at the usual half-way point in the melody. The very starkness of the harmonization brings out the beauty of the melody.

Modal harmonizing is not easy because progressions to consecutive chords (such as VII-i or IV-v) are the rule rather than the exception as in major-minor harmony. One escapes from the clutches of parallel fifths only to run head-on into apparently unavoidable parallel octaves in the next measure! However, with patience it is usually possible to work out smooth progressions.

It is suggested that congregations making use of folk tunes would be wise in most cases to sing them in unison. The modal harmonies would tend to confuse them. The ultimate value in the introduction of these tunes to an increasing number of modern hymn singers lies in acquainting them with their own rich Anglo-American heritage which has stood the test of time.

For earlier musical training I am indebted to my beloved teacher, Mrs. Crosby Adams, and for the experience which has led to the expression of ideas in this article and for help in the application of these principles in harmonizing folk hymn tunes, I am indebted to the composer, John Powell.

CORRECTION

A correction of an unintentional misstatement in the last issue of THE HYMN has come from Miss Louise McAllister. She has brought to the Editor's attention the fact that *The Presbyterian Outlook* is not the official newspaper of the Presbyterian Church, U. S. *The Presbyterian Survey* is the official magazine, and its columns recently were devoted to the subject of Church Music; the articles there included are scheduled for future review in this periodical.

The Broadcast Psalter

CYRIL VINCENT TAYLOR

IT IS A GREAT PLEASURE to accept the Editors' invitation to write an article for this journal. The subject suggested was either *The BBC Hymn Book* or *The Broadcast Psalter* on the ground that I have been closely concerned with both publications. I have chosen the second of these alternatives, because our Hymn Book is one of several which have appeared in the last few years, whereas our Psalter stands quite alone in its own field.

While I was considering the best way of presenting the book—its purpose, and the principles underlying its compilation—a friend happened to lend me a recent issue of *The Spectator*. By a strange coincidence, it contained an article which perfectly provided the background against which to set the production of the new Psalter.

Sir William Hamilton Fyfe, a greatly honoured Scotsman, was writing about Religious Jargon. He began by discussing the value of modern translations of the Bible as a "legitimate crib" to the Jacobean English of the Authorized Version. He quoted a twelve-year old American who once said to him "What I don't like about Shakespeare is the words: I don't understand them." With the Authorized Version, he added, the trouble was different; it was just because we did like the words so much that we so often failed to understand them. And, being thus mesmerized, we were in danger of reading the Bible in church as a kind of incantation rather than for edification.

He then passed from the Bible to consider the rest of the Prayer Book services. He admitted that the worshiper could genuinely lift up his heart in words he could not understand, for worship is a mystery not confined within the four walls of reason. But the liturgy of all Protestant Churches is grounded in reasonable understanding, and there are limits!

He contrasted the impact of the old familiar words upon the young, to whom they might appear mere magical incantation, and upon the old to whom they are like venerable moss-covered buildings, uninhabitable yet of invaluable beauty.

The problem is seen at its most intractable in the use of the Psalter, to which the Church of England is deeply committed because its Prayer Book is based upon the medieval monastic Offices which were built around the recitation of the Psalter.

During this particular spiritual exercise, writes Sir William, a vicar was once startled by the realization that he was saying some things that were unchristian, some that were (through mis-translation) meaningless, and some that for him and his congregation were altogether inappropriate. Like everyone else who has even a perfunctory acquaintance with the Psalms, he valued the comfort and inspiration of those immortal poems. Must they be scrapped? Or could they be cleansed of these impurities? He thought they could, and found to his delight that a thoughtful process of excision, with the occasional insertion or omission of a copula, produced an anthology purged of offence without any loss of beauty. He determined to publish his version, and supply copies for the use of his congregation. But he died too soon.

Until a few days ago, I had never heard this story, and even now I do not know who the vicar was. But I do know that about ten years ago the urgency of this very problem constrained the BBC's Religious Broadcasting Department to take action. First, we would select, for use in the broadcast Daily Service and the Sunday night Epilogue, those Psalms, or portions of Psalms, which seemed specially suitable for use in services heard as much by non-churchgoers as by churchgoers. Secondly, we would revise, but as little as was necessary, the version of Matthew Coverdale, which has been used in the Church of England for the recitation of the Psalms ever since English became the language for public worship. We were not by any means the first to contemplate such a revision for public use. As long ago as 1913 the Archbishop of Canterbury had appointed a Committee to advise upon "the revision of passages in the (Coverdale) Psalter in which the language is specially obscure or misleading." The Committee's few and cautious suggestions were adopted in the revised American and Irish Prayer Books, though not in the English Revision of 1928: but the general problem remained untouched, and we determined to attempt a more radical solution. We knew that our Psalter would not merely stand on the bookshelves of a few critical readers: it would be heard by nearly a million worshipers every day of the week, and would provide a demonstration of what a fairly conservative revision of the Coverdale Psalter really sounded like. It would help people to decide whether the ogre was really as terrifying as for so long had been supposed.

Under the guidance of a Hebrew scholar of international repute, the revision proceeded on the following principles:—

1. To leave unchanged everything in the Coverdale version which was faithful to the general sense of the Hebrew, even though not to its literal meaning.
2. In passages so disordered that it was impossible to be certain what the Hebrew author wrote, to provide a conjectural restoration of the text, based on the Hebrew and in harmony with the rest of the psalm.
3. To remove obsolete English words and phrases.
4. To adjust verb-tenses. (This one point of revision, by itself, would make an enormous contribution to intelligibility).
5. To avoid ill-sounding renderings, even though they were faithful to the Hebrew, and to frame them for singing to Anglican chants.

We added a single sentence of explanation at the head of each psalm, and sometimes we drew attention to the structure of a poem (e.g. Psalms 24, 82, 85, 107, 118) which could be brought out by the use of contrasting voices, or groups of voices.

To this selection of Psalms (comprising about half the Psalter) we added a group of Canticles — *Te Deum*, *Benedictus* and *Benedicite* from Morning Prayer: *Magnificat* and *Nunc Dimittis* from Evening Prayer. To these five familiar Canticles six others were added, all of which had been used at some time or in some place by Christians in their worship. The group was completed by the inclusion of *Gloria in excelsis Deo*. To most people in England this is particularly associated with the Communion Service, but in early times it was sung at morning prayers, and we noted that the American Prayer Book permits it to be sung at Evening Prayer as a conclusion to the Psalms appointed for the day.

The selection and revision of these Canticles was made by the Rev. E. C. Ratcliff, Ely Professor of Divinity in the University of Cambridge.

Dr. George Thalben-Ball, the BBC's Adviser on religious music, had oversight of the pointing and the selection of chants, and so in 1948 *The Broadcast Psalter* appeared. With what results?

Let us go back to the vicar who died too soon to publish his projected version of the Psalter. What if he had not? It might have shocked the old-timers, says Sir William, but they would probably not have stayed away from the church: it might have opened its doors to a trickle of newcomers, and in time the trickle might have become a flood. Who knows?

I suppose we in the BBC's Religious Broadcasting Department have more evidence to go upon than most in answering that

question, because we were spared to carry through a similar project. And the answer which our evidence suggests is not encouraging. Few listeners to the Daily Service have written about it, but I find it hard to recall one single correspondent who has shown any awareness of the reasons which prompted revision, or any sympathy with them. (It must, of course, be remembered that the audience for the Daily Service, at which *The Broadcast Psalter* is used, is predominantly old and therefore likely to be conservative in religious matters). But far more distressing still is the lack of interest in the attempt shown by the Church of England officially. This received its crowning expression in the recent Report of the Archbishops' Committee on the place of music in public worship, where with incredulous eyes one read the following passage:—

"It should be recognized that the unintelligibility of certain passages in the Psalms constitutes a great hindrance to the use of the Psalms by the people. If the Psalter is to take again its proper place in the public worship of the Church of Eng'land, it is essential that a more determined effort than has yet been made should result in a conservative revision of the Psalms for use in church, which would correct the more obvious obscurities."

(*Music in Church*. The Church Information Board, Church House, Dean's Yard, Westminster, London S. W. 1.)

Our Readers Discuss Hymn Tunes

THE OPINIONS EXPRESSED by Ray F. Brown in his article, "Appraising 20th Century Hymn Tunes" (*The Hymn*, April, 1952), and those expressed by Philo C. Calhoun in his article, "Selection of Hymn Tunes—One More Word" (*The Hymn*, July, 1952), have become a topic of lively debate by readers of this quarterly. The Editors wish to indicate as objectively as possible the opinions of their correspondents in the following two excerpts supporting Mr. Brown. In our next issue the views of those who defend Mr. Calhoun will be presented.

MR. GEORGE BRANDON, organist, choirmaster and member of the Executive Committee of the Hymn Society writes:

"What I have in mind is not that Mr. Calhoun disagrees with Mr. Brown — certainly he has that right, and I think I disagree with Mr. Brown too, in some respects. But I am disturbed by a sort of casual, hit-and-run, irresponsible quality of his criticism. For example:

' . . . hymn books purport and ought to be compiled, not for the Mr. Browns, but for ordinary people like you and me; not for future generations, but for the church-goers who are presently expected to use them. . . .' Should the hymnal be edited for the rank and file of the present generation of church-goers? If so, then in response to their wishes or in an attempt to meet their needs — conscious or unconscious? If so, then what of the wishes or needs of those who are to use the hymnal in the future, the next generation, who will surely make much use of the book before a new edition appears?

'Many of us cannot and will not make a joyful noise unto the Lord, or indeed any noise at all, unless the tune is familiar, or follows a pattern readily understood.' Is there such a thing as a "familiar tune?" Or are there rather persons who are, or are not, acquainted with this or that tune? If a hymnal were composed only of tunes which everyone knows, what would it contain? What is a readily understood pattern? Does this include only music after 1500 and before 1900?

Mr. Calhoun's criticism is quite broad and unspecific; he does not mention individually the ten new tunes he thinks will survive, nor does he explain why they are more likely to do so than the remaining new tunes."

MR. HARRY WILKINSON, Organist-Choirmaster, Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia, writes:

"The Calhoun criterion of a good tune is that it has a 'simple, tuneful' melody, but the congregation of my Parish sings the 'new' hymns SLANE (363), DAWN (473) and SINE NOMINE (126), all of which may be tuneful but certainly not simple, with the same enthusiasm that they sing NICAEA (266). And if congregations sing the unmetrical ST. DUNSTON'S (563), they can also sing others which do not possess time signatures. New tunes do not need 'uncomplicated, regular meters' — they need only a fair trial!

Even if ten new hymns were to survive from the present book, as has been suggested, it would seem to me that the Commission had performed a valuable service in making them available. Personally I think there will be more.

In closing, may I say that as a church musician I am tired, as I am sure Mr. Brown must be, of having my motives impugned by the laity whenever I attempt to introduce something new or old, but which in my opinion is good, true and beautiful, worthy of the House of God. I am not embarking on any 'mission. . . to correct matters of musical taste,' but naturally I am guided in my musical preferences by a somewhat wider background and experience than possessed by most. Whom would you prefer to take the leadership in such matters?

In my opinion, the Commission, numbering among its membership men of great background in hymnology, has given the Church a splendid and catholic compilation in its great work — *The Hymnal 1940*."

DR. JAMES R. SYDNOR writes as follows to remind us what three great musicians and hymnologists have said about Victorian hymn tunes.

"Upon reading the recent articles in *THE HYMN* regarding Victorian hymn tunes, I pulled from my study shelves books by the following favorite authors — Sir Walford Davies, Dr. Louis Benson and Canon Winfred Douglas—to see what they thought about the subject. Here are three brief quotations from longer treatments which well repay reading.

'When all is said (much of it justly) in deploration of Victorian tunes, it is surprising to discover how many are still indispensable. Even the new edition of the *English Hymnal* contains nearly a hundred, for example. Will the 1990 edition contain as many of the folk-songs and modal tunes of the neo-Georgians?' (Davies, *Music and Worship*, p. 192-3.)

Dr. Benson in the last of his Stone Lectures at Princeton Seminary in 1926 sketched the development of the Victorian hymn tune and then said, 'At length their half-century's unbroken popularity is suffering from a reaction at the hands of church musicians so extreme that they are unable to express their disdain in terms of that moderation which is alone convincing. . . . They are beautiful music of their kind, but the kind is mainly part-song. They do not exhilarate our feelings, as some of the old Psalm tunes do. They do not greatly feed our Christian virility, but they bring a message distinctly spiritual. They fit into the spiritual interpretation of life. They have a curious gift of suggesting to the imagination that yearning after holiness is the way to God's peace.' (*The Hymnody of the Christian Church*, p. 263-5.)

Canon Douglas, speaking of the Victorian tune, said, 'It adopted the methods of the secular part song very largely, and obtained its effects less by a strong Congregational melody than by elaborate and luscious sounding harmonies for the Choir.' But he continues to say (and this is important), 'But nowadays, in the reaction from Victorianism, we find those who condemn all the work of such composers as Dykes, Barnby, and Stainer; which is folly. They gave us many beautiful, strong, and well-loved tunes. I cite among them Dykes' tunes *ST. CROSS*, *NICAEA*, *HOLLINGSIDE*, and *DOMINUS REGIT ME*; Barnby's *LAUDES DOMINI*, and *WINKWORTH*, a noble tune; Stainer's *BEATI* and his tender childlike *EVENING PRAYER*. Other excellent tunes of this period are Monk's *MERTON*, *ST. PHILIP*, and *ST. CONSTANTINE*; Smart's *REGENT SQUARE* and *HEATHLANDS*; Elvey's *ST. GEORGE'S WINDSOR*; Redhead's *PETRA* and *ST. PRISCA*; and Wesley's *AURELIA*.' (*Church Music in History and Practice*, p. 255-6.)

I personally like such evaluations of the Victorian hymn tunes as these writers have expressed in these three volumes."

The Essential Elements of a Good Hymn

W. SCOTT WESTERMAN

(Note—While it is at variance with the technical meaning, for purposes of convenience the word "hymn" is used to signify the combination of the music and the words.)

1. A MUSIC SETTING which of itself, apart from the support of words of religious sentiment, possesses enduring worth and contributes to the reality of divine worship.
 - (a) Rhythm—servant—not master.
 - (b) Emotion—genuine—under "firm control."
 - (c) Melody line—not too extensive in range for congregational use.
 - (d) Voice parts—interesting. (Good four-part writing)
 - (e) Association—if secular, should not be a handicap to worship.
 - (f) Total effect—beauty, with dignity, simplicity and reverence.
2. WORDS which will stand alone, without the aid of the music, as sincere and reverent expression of broad religious truth and which have genuine literary merit.
 - (a) Thought content which deals with fundamental spiritual concepts and aspirations.
 - (b) Language which is neither colloquial nor ephemeral.
3. MUSIC and WORDS which possess such definite and consistent similarity in mood, accent, and intensity of expression as to cause no marked distortion of the fabric of thought at any point.
 - (a) General Mood.
If hymn stanzas vary in mood, the music should be adaptable, in an unforced manner, to the change in mood.
 - (b) The rise and fall of intensity.
The natural ebb and flow of verbal expression should be matched by the inherent expression of the music.
 - (c) Accent in music should parallel accent in words.
(coincidence at least 90%)
4. THE TOTAL DIRECTION of the hymn, words and music, should be God-ward.
 - (a) Descriptive terminology kept faithfully to the Christian conception of God.
 - (b) Avoidance of the unreal and fantastic, and of crass anthropomorphic terms.
 - (c) Obedience of the music, in every part, to worship mood.
Music—an appropriate offering to God.

5. A good hymn is SINGABLE and of PRACTICAL use.

- (a) Its music may be somewhat difficult, but should yield to the reasonable learning efforts of the earnest worshiper.
 - (b) Its words will express ideas that are related to life, but which lift the mind and soul above the common levels of uninspired thought.
 - (c) The hymn will meet one or more of the following needs—
 - (1) For corporate worship
A congregational expression which by its nature unifies the worshipers.
 - (2) For a sense of reality of God in history, and in contemporary life.
 - (3) For assurance of the omnipotent, transcendent power of God, and of the immanent, personal care of God.
 - (4) For spiritual uplift through praise or prayer to God.
 - (5) For an understanding of God through Jesus Christ.
(His love, holiness, forgiveness, etc.)
 - (6) For an appreciation of the Kingdom of God.
(the oneness of humanity, the eternal worth of a human soul, the sacredness of personality, the Fatherhood of God, justice among men, etc.)
-

AMONG OUR CONTRIBUTORS

Rev. Robert R. Williams, M.A., is the pastor of the Robert Graham Memorial Presbyterian Church, Philadelphia. The article here presented is a part of the first chapter of his Doctoral Thesis now in preparation, dealing with the theology of the Calvinistic Methodist Revival of the eighteenth century.

Louise McAllister is a piano teacher in Richmond, Virginia. She has been a student of folk music for some years. She, it will be recalled, contributed an article, "Murder at the Piano," for the Symposium on Junior Choirs, *THE HYMN*, April, 1951.

Rev. Cyril Vincent Taylor, is a member of the BBC's Religious Broadcasting Department, London, England.

Rev. W. Scott Westerman is the minister of the First Methodist Church, Columbus, Ohio. He is actively engaged in the organization of the Ohio Chapters of The Hymn Society. His article, "What about Hymn Tempos?" in *THE HYMN*, October, 1950, created wide interest.

Hymns In Periodical Literature

Reviews by RUTH ELLIS MESSENGER

Commemoration of the Tercentenary of the Scottish Psalter of 1650.

Two addresses have recently been published under this title, I, David M. Forrester, D.D., in Broughton United Free Church, Peeblesshire, May 7, 1950; II, Rev. Professor W. R. Forrester, D.D., Dean of the Faculty of Divinity, in the Chapel of the University of St. Andrews, May 21, 1950.

Dr. David Forrester presented the Psalter to his congregation as a Church Service, "the congregation singing certain selected Psalms in whole or in part." The result is a lively and dramatic account of the origin of the Scottish Psalter, the traditional practice of Psalm singing (one would have enjoyed Dr. Forrester in the role of the old-time precentor), the literary forms of the Psalter and its inspiring and majestic qualities. Incidentally, the English translation of the Psalms in prose and the practice of chanting them, are compared with the metrical versions to the disadvantage of the former.

This is a very fine address, intended to be heard, not read, but like a sermon or play, may nevertheless be enjoyed by those not privileged to be present on the occasion.

At St. Andrews University Chapel, Dr. W. R. Forrester celebrated the Psalter in a formal, academic address. Dr. Miller Patrick who was present was lauded as one to whom the Scots were under deep obligation, and his *Four Centuries of Scottish Psalmody* was used as the basis for the historical section of Dr. Forrester's remarks. An appreciation of "The Miracle of the Psalms" is the more memorable part of the address. Through Jewish and Christian history he finds in them, "the quintessence of worship." He believes that with the Authorized Version of the Scriptures, "the metrical Psalms have moulded the soul of our nation." And he discovers in them "the finest expression in history of the homesickness for Eternity that is the strength of our faith and the substance of our humanity."

Rev. Thomas S. Hansberry, "Hymns on Vacation," *Catholic Choirmaster*, Summer, 1952.

This very interesting account of the principles and practices of musical education to be observed in the Religious Vacation Schools of the Roman Catholic Church, is directed especially to the subject of hymns. The program calls for a fifteen minute period each day for the teaching of sacred music, an experienced teacher, a careful selection of material and attention to equipment. Father Selner of St. Mary's Seminary, Baltimore, is quoted to this effect: "that hymn texts should be avoided which display sentimentality, which say nothing, or fall into the classification of 'vapid jingles.'" Advising further in the matter of music, he says, "It is a good rule that when the intervals are natural, the time decently grave, and the

melody gives worthy expression to the nature of the words, you have a good hymn tune. We cannot be too careful about teaching the right kind of hymns in our schools."

This reviewer is moved to inquire "What of the hymns sung and taught in the Daily Vacation Bible Schools of the Protestant Churches?" It would be a real service for some leader well versed in the subject to present a comparable account. We are concerned with the hymns used in Church Schools and Junior Choirs conducted for nine or ten months in the year. What happens during vacation?

Observer, "Truly Ecumenical," *Church Management*, Feb., 1952.

The ecumenicity of the hymnal is generally recognized as an important factor in uniting all Christians. Not that this has been the conscious purpose of hymnologists but that the Christian hymn has met a genuinely pragmatic test.

"Observer" found a unique illustration of this unifying function of hymns in a Lutheran service for Reformation Sunday. Luther's "A mighty fortress" was the only Lutheran hymn used, while American and English hymns, both words and tunes, provided other musical portions of the service. The Lutheran celebration was merged in a larger concept of the Church.

"Observer" quotes seven stanzas of the hymn "Jesus, with Thy Church abide," ascribing it to Bishop W. W. How. This moving and impressive "Litany of the Church" was written by Thomas Benson Pollock, and first published in 1871. "Observer's" point, however, is equally valid. George F. Strickling, "Thoughts on Hymns," *Choir Guide*, October, 1952.

"Why do people object to learning new hymns?" is the question asked and answered by this writer. It is the result of old and dear associations. People do not realize that their old favorites were once new and had to be learned. They do not recall that the hymn has evolved in time through many types, all of which in their turn, became familiar. The lesson is obvious: Learn to sing new hymns by singing them.

F. Fagan Thompson, "Teaching 'New' Hymns," *The Pastor*, September, 1952.

In order to use a hymnal (in this case, the Methodist) to better advantage, the author suggests the use of three types of Choir Responses, by which new hymn tunes may be made familiar to the congregation. The first of these is a Choir Response following prayer: for example, "Lord as we Thy name profess," time SAVANNAH (no. 295). The second is a Response following the sermon. A sermon on the topic "Grace sufficient" may be followed by the Response "Come unto Me, ye weary" (no. 194). A third variety may follow responsive reading. The second reading for the thirtieth Sunday, on "Universal Praise," may be succeeded by "All people who on earth do dwell" (no. 13).

Notes From The Executive Secretary

For years we have been awaiting a time when we might hear Dr. Earl E. Harper's story of his leadership of hymn festivals. On October 15, 1952, he addressed the Society, giving an animated account of the methods employed by him in a succession of notable hymn festivals in the middle west. That address was reported in *The Diapason*.

On Tuesday, Dec. 2, 1952, Miss Edith Lovell Thomas led a symposium on the use of hymns in the worship of children. Miss Leola C. Anderson, organist of the Jackson Heights (N. Y.) Community Church and Mrs. Margaret D. Edwards, director of the Riverside Church Junior Department, shared in the presentation. Unfortunately bad weather seriously cut down attendance.

The combined messages of these three leaders of children's worship gave those present a new appreciation of the whole area. Here are a few random impressions of the addresses. The church has the major responsibility for training children in worship. This process must be placed in the hands of those who by aptitude and experience understand children, become like them in spirit, and can share their point of view. Such worship should be child-centered, joyful, and creative. Children can be led to dramatize some hymns just as they do Bible stories. It should be noted that children show real curiosity about the adult church, its liturgy and symbolism. In many schools they are given notebooks in which to gather records of hymnic personalities and origins. Their repertory of hymns can best be enlarged if the leader makes a cumulative listing of the hymns that are known and of those

slated for early study. It is also true that the very youngest can digest and sing a stanza or two of some so-called adult hymns. One grave problem is to find assistant pianists for the various departments of a church school. Worship, as here discussed is not only full of joy, but also free from credal statements, over-sweetness, and old-world or archaic terms. Emphasis is upon action rather than contemplation.

Miss Thomas, a veteran in the field of children's worship and music, closed the evening with a presentation of a dozen songs from her recent publication, "The Whole World Sings" (The Friendship Press.)

Richard Weagly, Choir director at Riverside Church, will speak on Monday, March 9, on the task of editing a hymnal. He will tell of experiences in the musical editing of "At Worship," the youth hymnal recently published by Harper & Bros.

The next Festival sponsored by the Society will be one of great significance. We will have a mass Hymn Festival on Sunday afternoon, April 12, at five o'clock in St. Bartholomew's Church. This will be an official event on the program of the National Federation of Music Clubs at its Biennial Convention, to be held from April 8 through April 18 in New York. Confirmation of this plan came from the chairman of the Committee, Mrs. C. Arthur Bullock, of Canton, Penna., and was confirmed further by the national president, Mrs. Ada Holding Miller.

Naturally, the members of the Society will have a personal share in the success of the Festival. There will be a record attendance at the Convention of women prominent in over fifteen

hundred music clubs throughout the country; it will probably number well over 3,000 delegates. May we urge that all readers endeavor to make a contact with the nearest federated music club, finding out names of its delegates, and then telling them about the Festival. The Society will provide an exhibit of hymnic material with consulting service during the entire Convention.

—Reginald L. McAll

IN MEMORIAM

Dr. Lindsay B. Longacre (1870-1952), whose death on September 16, 1952, was announced in the October HYMN, was one of the best known members of The Hymn Society. He was born in Pottsville, Pennsylvania. He held degrees in science, theology, and philosophy; as well as being an accomplished musician and composer. His professional life was largely spent as Professor of Old Testament at Iliff School of Theology, Denver, Colorado. His books are well represented by *The Old Testament; Its Form And Purpose* (Abingdon-Cokesbury Press, 1945) which is a refreshing and distinguished study in liberal scholarship. His reputation as an hymnologist and composer of hymn tunes is recognized in an authoritative article in Haeussler's *Story of Our Hymns*.

Dr. Longacre's place in the minds and affections of all who knew him was most adequately acknowledged in the tribute offered by his pastor and intimate friend, Dr. Ralph W. Sockman.

He said in part:* "His versatility was almost unequalled in any circle of acquaintances. With his scientific background as a graduate of the School of Mines at Columbia University, with his musical ability which distinguished him as a composer, with his marvelous appreciation of music and art and his incomparable gift of imparting his appreciation to others, he demonstrated the ability to take age in graceful stride. No one would have guessed that he had passed the four score mark.

"The French have a translation of our beatitudes which comes to my thought — the French version of 'Blessed are the meek, for they shall inherit the earth' is 'Blessed are the debonair.' That word seems a strange translation, and yet it is a good symbol of Lindsay Longacre. He was a gentleman of God, gay, gracious and truly great."

* Quoted from *Christ Church Parish Paper*, October 15, 1952 Issue by permission.

THE MEDIEVAL LATIN HYMN

The special pre-publication price of Dr. Messenger's book will expire on February 15th. Orders for the book, at \$2.75, (the regular price \$3.25) should be sent to Dr. Ruth E. Messenger, 720 West End Avenue, New York 25, New York.

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